

KERAMIC STUDIO

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SYRACUSE, NEW YORK

July 1910



REMARKABLE convention has just been held at University City, St. Louis. About 2,500 delegates of the American Woman's League with about as many more members who came with them, met together with Mr. E. G. Lewis, the founder of the League, to organize the Founder's chapter. A more earnest and enthusiastic gathering it has never been our fortune to witness nor one more unanimous on every point. One of the most remarkable features of this meeting was the general and marked interest in the ceramic work being done in the art institute. It would seem that a good proportion of the members either had been or were intending to become workers in ceramics, either overglaze or pottery. There are now working in the overglaze department about 300 correspondence pupils and some twenty or thirty attendance pupils. In the pottery department there are about thirty correspondence pupils and ten attendance students. The correspondence courses are all free to members. The attendance classes are pay classes except for the honor students who are paid \$60.00 a month. There was an interesting exhibit of student work in all departments—we will illustrate these later.

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Burley & Tyrell Co., of Chicago announce on another page a competitive exhibition to be held from September 5th to 14th. The work to be classified either as naturalistic or conventional work, three prizes to be awarded in each department: \$25.00 for first, \$15.00 for second and \$10.00 for third prize. This will be an interesting competition and we hope to be able to publish the winning pieces in KERAMIC STUDIO.

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Have you observed lately the little thread which hangs from the end of a KERAMIC magazine roll or from a tube containing color studies? It is placed there that you may open the package by simply drawing the thread through the wrapper thus saving the magazine or design from defacement. Do not fail to use it. Your magazine will open up much smoother.—KERAMIC STUDIO PUB. CO.

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There has just come to our table the circular of a new device for a dividing and banding machine which should become the guardian angel of designers. It is simply worked and divides and spaces accurately with very little trouble and a great saving of time. Workers in conventional design should look into it. The machine is made by Mrs. Bauer of Columbus, O.

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We would like to hear from our readers what they would prefer next in the way of a competition. Unless we hear strongly to the contrary we will plan another "Little Things to Make" for publication in the November issue in time to have the suggestions used for Christmas.

DEATH OF ELIZABETH BENNETT MILLS—AN APPRECIATION

ON Easter morning of this year, 1910, Elizabeth Bennett Mills was laid to rest in Pasadena, California. Ceramics was the chosen profession of Miss Mills and she would doubtless have made a place for herself in the higher ranks of the potter's art. Her mind was of that keen, penetrating, investigating type which left no stone unturned to get at the root of what she was searching for. Of indomitable courage, energy and ambition and of independent means, she had the qualifications to succeed in this most elusive and exacting of the arts. Her education in the University of Wisconsin, where she specialized in science and mathematics, and her graduate work in philosophy at the University of Chicago, gave her a good foundation for special work in Ceramics. She developed this under Prof. Binns of the New York State School of Ceramics and Prof. Orton of Columbus, Ohio, and was considering the feasibility of taking an art course to round out her equipment for establishing a pottery of her own. These mighty efforts to develop and to give expression to one's self, as well as such fixed devotion to an art, can not be, are not, lost. Those who came in contact with her and those who knew what she had done, will be spurred on to greater effort by the force of her example, and thus will her spirit and work yet live. Miss Mills was born in Madison, Wisconsin, at the home of her grandfather, who was one of the founders of that city of the five lakes. She leaves a host of friends to mourn her loss.

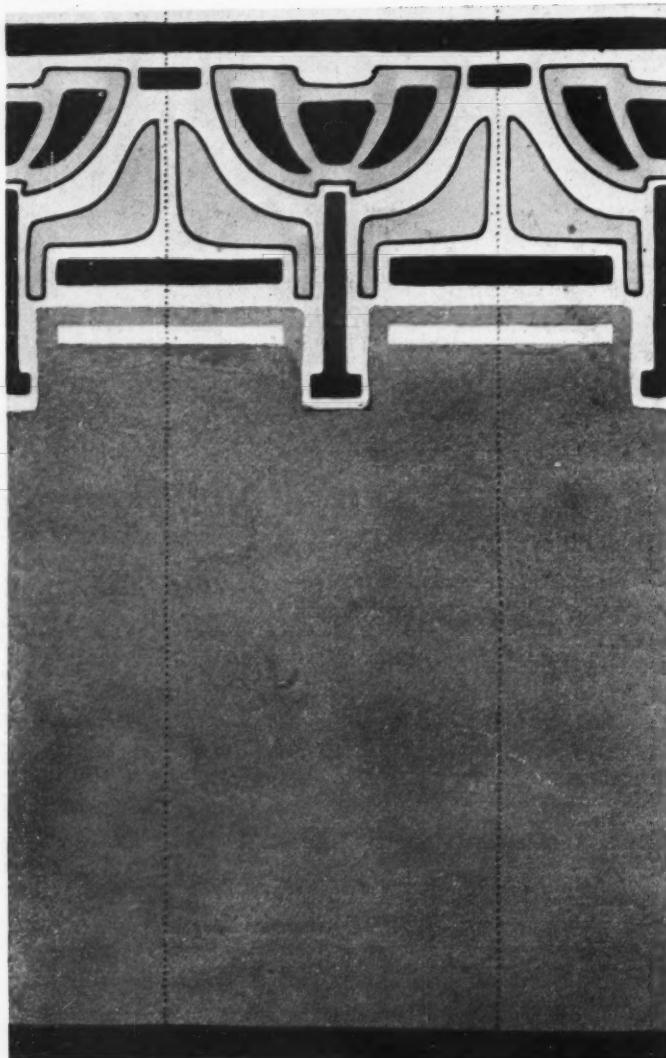
MARY G. SHEERER.

The following open letter from Mrs. Teana McLennan will explain to her many friends why her studio has been closed for some time. We would like to add our own comment that ceramic students going to New York for study could not do better than patronize her little restaurant which with true courage and a genial spirit she has opened to the public.

Dear Friends and Pupils:

Do not be distressed that I have stopped painting for a while. I am asked every day, and some days I have three or four letters asking the reason. I had painted so much, and worked so hard for so many years that both my work and I needed a rest. The benefit that I have received will, I am sure, show in my work when I take it up again. And I am having the best time with my little studio restaurant, where I wait on the table at the luncheon hour. The success of it has exceeded the wildest hopes, and I am so interested and have such a good time that it makes me sad to think others are mourning because I am not painting. Every one of you should be glad and happy to know that I had the good sense to stop before my work got in such a state as to really be cause for tears. And surely in every profession we have examples of that sort before us every day. When I again take up my work you will all see what the rest and change have accomplished. I am sure of great things myself. And do not think I am downhearted because I gave up my work, but come in some day to lunch or dinner and see that I have made many devoted friends because I learned to cook. Every one is so good and kind and helpful, almost as much so as in my painting classes, and anyone who has ever been in one of my big classes and seen how good and patient the pupils have been with each other and with me, will see how that same thing is carried out in my dining room, 297 Fifth Ave.

TEANA MCLENNAN.



A COURSE IN CHINA DECORATION

By JETTA EHLERS
(Courtesy of the American Woman's League)

CONTINUED

FOURTH LESSON—OVERGLAZE PAINTING

THREE are several ways of applying a solid tint to china. One of these we studied in the first lesson. Another method known as "ground-laying" is the subject of this lesson. It is a difficult thing to put on with the brush, an even toned dark background; if the color is uneven, being heavy in some places, the heavy spots are liable to chip off after it is fired. This is due to the fact that there is too much color for the glaze of the china to take up. Usually when a dark rich background is desired, ground-laying is the process employed.

Colors laid or put on in this way have a very high brilliant glaze and are very beautiful used in combination with gold, lusters or enamel. It is possible to get effects very like underglaze by groundlaying a background, and painting upon this after it has been fired. Gold, raised paste, or enamels cannot be used over ground-laid color; as all colors used in this way are more or less heavy in appearance they are unsuited to delicate china for the table. Experience has proved that, while we may use with reserve brilliant color on table ware, the most satisfactory is that which is dainty rather than heavy in color. Most table ware is used on white linen and that fact should be kept in mind in planning your decoration for such pieces. There are objects whose very form suggests strong, rich color, such as

tankards, steins, jardinières, etc. Here again is the question of "fitness to purpose." Rich coloring and strong bold designs are called for here. Ground-laid color is to be avoided on tableware, save as it is used in bands or other simple ways in combination with gold or enamels, etc., and then used sparingly.

If the subject of tableware seems unduly emphasized in these lessons, it is because of the belief in the fact that American women decorators have here a great opportunity.

In the stores in the great cities where these things are to be had, there is surprisingly little offered which is simple and good.

Most of the shapes are poor to begin with, with handles that are not practical, spouts that do not pour well, and the china often made hideous with all sorts of knobs and bumps. These are not only ugly but will probably chip off as soon as used.

By working to create an appreciation of what is good along these lines, the American women will bring about a demand for them. This demand will be met by the potters. This seems a digression from our lesson subject; but like the old Baptist preacher who never omitted, even when preaching on "Adam," to make a few remarks upon the question of "immersion," these lessons will bring up almost as often the question of good table ware.

To return to the subject of ground-laying, a knowledge of how to properly do this is part of the equipment of every china painter. Study each step of the work. Notice the differences in the manner of applying this sort of a tint and the tinting of the first lesson. Aim to have the little vase when finished as perfect a piece in every detail as you can make it.

SUBJECT—Ground-laying.

MATERIALS

One bottle of English grounding oil.

Large square shader.

India ink.

India ink brush.

Dark Green, Yellow Green, Black. Colors to be used in powder form and not mixed with medium.



CHINA TO BE DECORATED

Cylindrical flower vase.

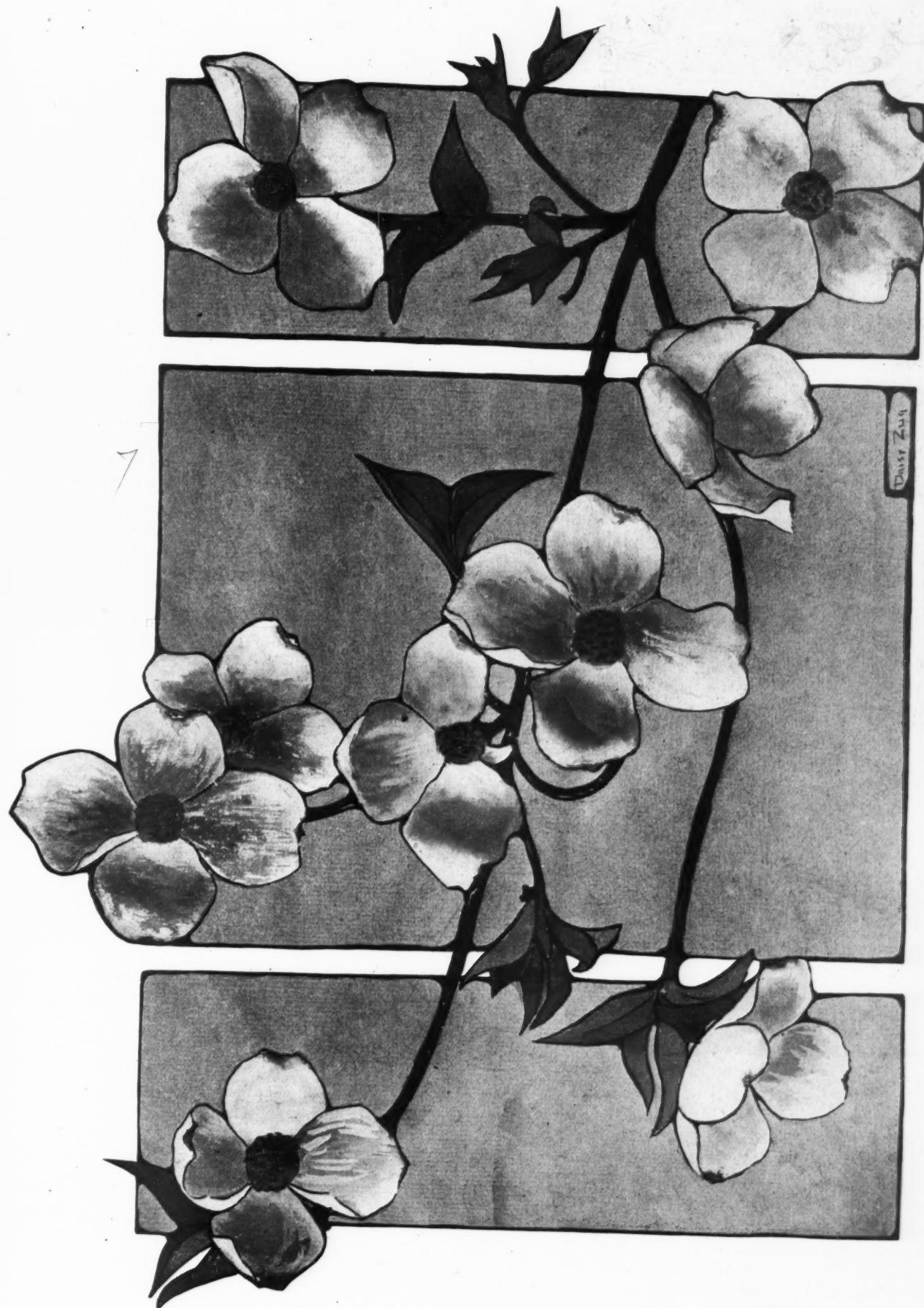
Form suggested in illustration.

Height 6 $\frac{3}{4}$ inches.

Price about 45 cents.

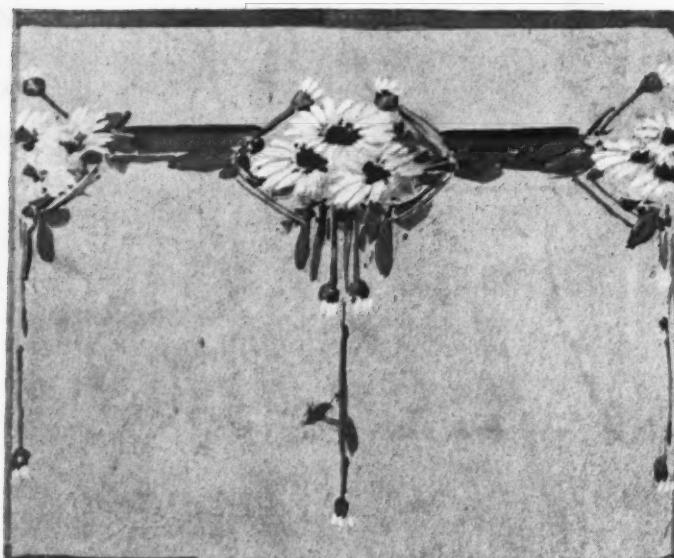
See that the vase is perfectly clean; price marks left on the bottom sometimes fire in, if the marking fluid contains some mineral element. Divide the vase carefully into four parts. A division of four is not a happy one on a plate, but may be used on a vase safely, the eye not taking in all four parts at once as is the case with the plate.

A very convenient way to do this, if you have no divider, is to use a narrow strip of rather heavy paper. Place this around the vase, bringing the ends carefully together; then



(Treatment page 59)

DOGWOOD—DAISY ZUG



DAISY BORDER

K. E. CHERRY

creasing the paper, mark with india ink where it joins. Remove the paper and fold accurately into as many divisions as you need. Lay it back on the china starting with the first division and mark with ink at each crease, carrying the line the length of the vase. (See study.)

You can quickly and easily get your spacings in this way. By this means also large pieces, such as punch bowls, may be correctly spaced with very little effort.

Make a careful tracing of the design given with this lesson and transfer it on the china. If you find that the tracing will not fit in the divisions, you will have to slightly alter the design or make it all a little smaller. Instead of making the lower part of the ornament as it is in the study No. 1, try it as suggested in No. 2.

The dotted lines are the construction lines and not to be shown in the completed piece. Be very painstaking in making the tracing on the china, measuring and correcting as you work. Fix the design with India ink. You will observe that parts of the pattern are outlined. With the pen and black paint mixed as directed in the second lesson with sugar and water, outline these places.

Having this part of the lesson done satisfactorily, the next stage is to be considered. If you have no grounding oil, it may be prepared at home after the following formula: Three parts boiled linseed oil, six parts essence of turpentine, four parts asphaltum. Boil a half hour, stirring constantly with a stick upon the end of which is fastened a bag of litharge. It should be the consistency of thick syrup. Cork it tightly and set it aside for use. Some excellent hints on the preparation of mediums for china painting are to be found in "Class Room" book No. 1 on page 17. Pour out upon the clean palette or tile some grounding oil. Add turpentine, about one part turpentine to two parts oil. Into this put a tiny bit of Black used dry from the vial. With the palette knife, mix and grind this thoroughly together. The black is added to slightly tone the oil, so that you may see whether or not it is even when applied. If the oil seems stringy it is too thick, and may be diluted by adding more turpentine. When a very light tone is wanted, use more turpentine, pad a little longer and then stand the piece aside away from the dust for several hours.

Having the oil mixed ready for use, with a large square shader paint the oil evenly over the surface which is to be tinted. Take your brush strokes in one direction, working quickly and spreading the oil with a wide sweep of the brush.

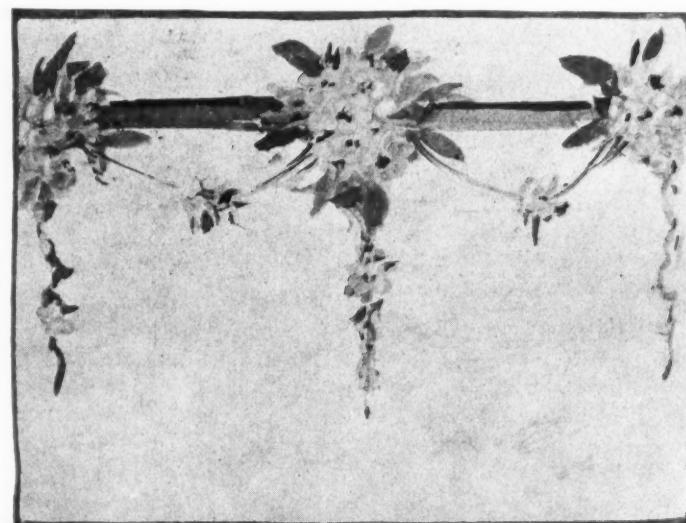
The surface being covered, use a silk dabber and pad the oil until perfectly even. Use at least two thicknesses of silk, as the oil being very heavy and tacky will pull the tiny shreds of the cotton filling through the silk, unless well covered. Pad firmly, following directions given in first lesson. All the success of this method lies in the padding of the oil. It should be padded until it looks hard and waxlike. It should not bubble. If it does, change your pad and go over it again. The longer you pad the less oily and more even the finished ground. When it looks even and waxy, remove the oil from the design by means of cotton on a pointed stick. Be very careful when doing this not to touch the oiled background.

If you do so, take the pad you have been using and go over the defect. Spread a newspaper on the table and place on it from the vials the necessary colors. For this problem, use equal parts of Dark Green and Yellow Green; with the dry, clean palette knife, mix the dry colors thoroughly together on the paper. Have at hand a tuft of absorbent cotton about half the size you would use in making a pad. Hold the vase by slipping the left hand inside of it. With the palette knife take up some of the color and dump it on the oiled surface. With the tuft of cotton push this color about, distributing it over the oil. Keep always lots of color between the oil and the cotton, keeping the color well ahead of the cotton. Use a light circular motion in rubbing it, taking care not to touch the cotton to the oil. A soft clean brush may be used instead of cotton, using the same precautions.

Distribute the color as evenly as possible, not allowing it to cake in some places, and barely cover the china in others. The superfluous color will fall back on the paper as you work, and after you have finished may be gathered up and used again. Place any colors consisting of a combination of colors in a separate vial; any small bottle will do. Label this so you may know its contents. If it seems very full of specks or fuzz, sift it through bolting cloth, which will remove all lumps or imperfections. Such color may be used repeatedly.

When the piece has been covered with the dusted color, remove the superfluous color, by gently blowing it; do not do this near your painting table. The oil will only hold or take up just so much color. The next point is to clean the vase, as any grains of color which have sifted inside of it will fire in and disfigure it.

Clean by means of a rag or tuft of cotton on end of a stick. It is important that all loose particles of color may



FORGET-ME-NOTS

K. E. CHERRY

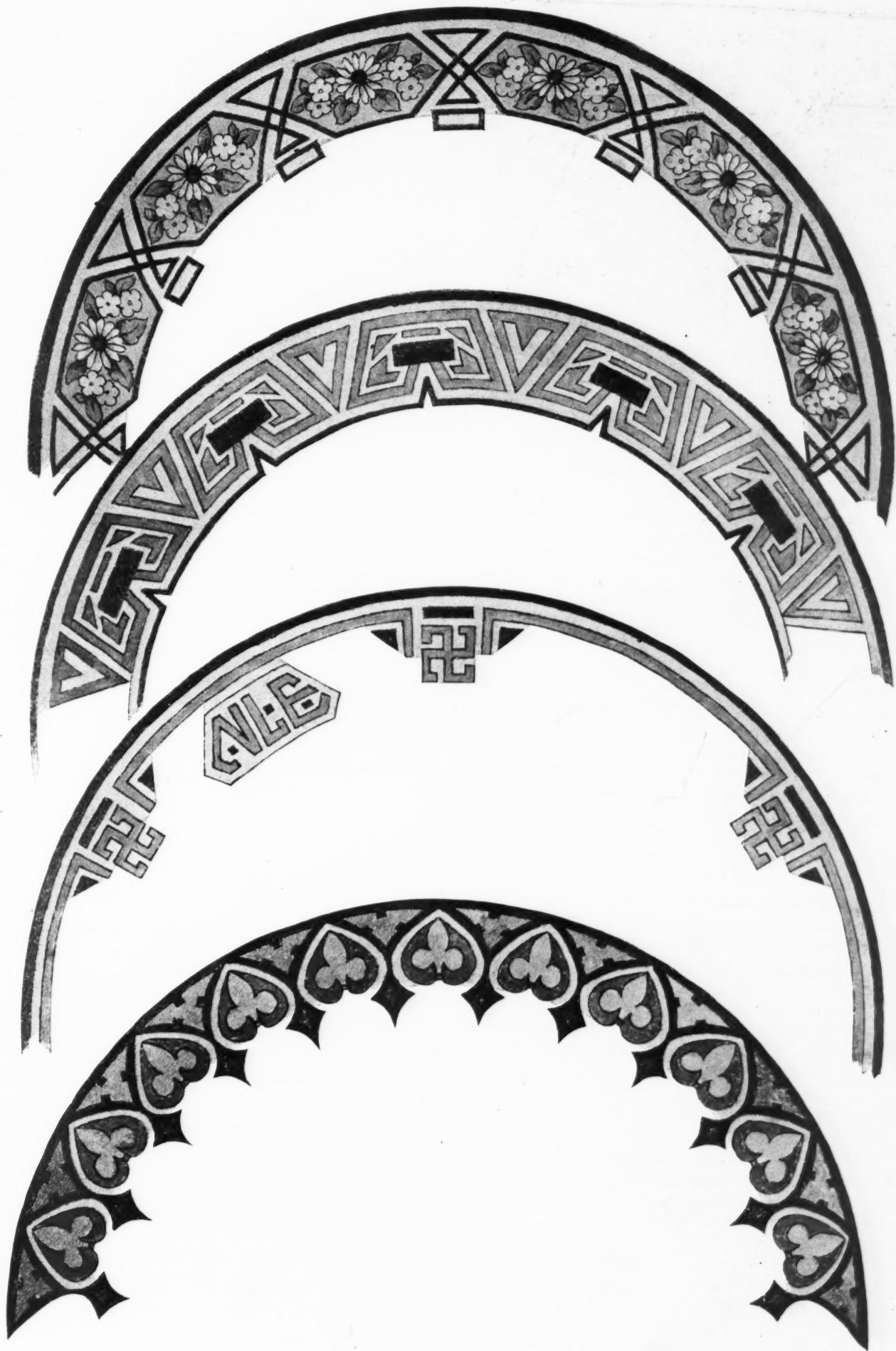
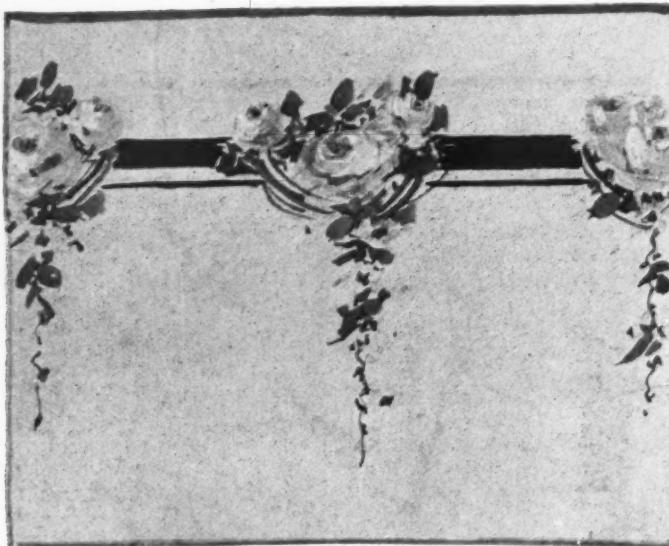


PLATE DESIGNS—LOUISE ELLIS

(Treatment page 56)



ROSES IN BANDS

K. E. CHERRY

be removed before placing in the kiln. When a great degree of heat is reached, there is great vibration and these tiny bits of color fly and settle on other work, often with most disastrous results. See that the edges are clean. An excellent way to do this is to cover the thumb with the painting-rag of piece of silk; catch the side of the nail over the edge of the china and draw towards you. This will remove the color with a perfectly clean straight edge. Change the cloth as it becomes soiled.

If you wish to remove dry colors in this way, slightly moisten the cloth with alcohol; do not have it moist enough to cause the edges to run. Go over the design again, cleaning every particle of oil and dusted color from it. Let there be no imperfections of any sort; keep the edges of the design very straight and even.

By observing the design given for this lesson, you will see that black is to be used in some parts of the pattern. The design is to be painted in with the same mixture as is used for the grounding. This, however, is to be mixed with medium and painted in flatly and smoothly and will be much lighter in tone. Do this first and then lay in the touches of black. Mix the black rather stiff with the medium and then use a little turpentine on the brush instead of the medium, when laying in the color on the china.

Paint bands at top and bottom with black, also any other parts indicated in the study. The ground-lay color will come off before it dries very easily, so be very careful in handling it. If a small place is damaged, you will perhaps be able to fix it by painting in very carefully with a rather dry brush some of the grounding oil. Do not go quite up to the edges of the color. Let this stand for a few minutes, and then dust the color over it. Sometimes it is best to wait for cleaning until the whole thing has dried. This will take several hours; then remove the extra color by scraping with a sharp knife.

Ground-laid color should never be dried in the oven or by artificial heat; the oil underneath is liable to run and spoil the tint. When this method of applying a ground is properly done, the result is a smooth velvety surface, not oily looking in places. Sift on more color in such spots until the oil has taken up sufficient color to remedy it. If the tint is not satisfactory after it has been fired, it may be painted over with the same color mixed with medium and fired again. Do not pad color used this way unless very uneven and streaky. It is surprising how evenly a tint can

be laid over groundlaid color, which has been fired. If it should blister and chip off in firing, the defective spot may be rubbed down with fine sand paper or emery cloth and then retouched by painting over it with the brush. When the vase is entirely cleansed it is ready for firing. If you send this out to be fired, protect it with several thicknesses of sheet wadding; brace it in a box or some such means of transportation, so that it will not roll or get scratched. Any one who does firing could tell tales about the wretched way in which many people send pieces to be fired.

The kiln is not a magic affair, which will gloss over all of your failings and give you back a piece quite admirable to behold. On the contrary, each mistake is made permanent. For this reason go slowly and carefully in carrying out each problem. When the little vase is fired, you will find a beautiful high glaze in place of the velvety surface of the dusted color. Use a piece of fine sand paper or emery cloth and rub over the surface to remove any grit.

Those parts of the design which are outlined will need to be gone over again, so use the pen and sugar and water as before.

Mix some yellow green with medium, adding just enough black to slightly tone it, so that it is not quite so intense in color. With the large square shader envelope the entire vase with this tint, proceeding as you would for ordinary tinting. Pad until even and waxy. When we speak in these lessons, we speak of an "envelope" of color, it means a wash of color, a tinting which entirely covers or envelopes the piece. This gives an effect much like underglaze holding all parts of the design together with one general tone. After the vase has been treated in this way, you will have a nice harmony of greens, with the added contrast of the black, this too, being slightly toned by the green washed over it.

After the vase is enveloped with the lighter green, put it aside to dry; this can be dried in the oven; then with the black go over the bands and touch up any places in the design where it is used and it is ready for another firing. Before attempting to work with the black, see that the envelope of color is dried "bone dry," that is, perfectly hard. Use the black with very little medium or turpentine. Be very particular, as any mis-step here means taking off the entire background or "envelope" of color. In a more elaborate piece, three firings are necessary; this one was planned for two firings and if done with care will be satisfactory. If, however, the color looks thin and poor and the black spaces grey, give it another painting and a third firing.



BLACKBIRD PANEL—C. BRIDWELL (Treatment page 52)

CHERRIES

Treatment by Mary Alta Morris

USE Yellow Red on light side, hading in Pompadour and Blood Red, Yellow Brown for reflected light, or where reflected light is very clear use Albert Yellow for first painting and retouch with Yellow Brown. For dark cherries use Blood Red and Ruby, adding a little black for darkest part. Care must be taken that the reflected light be clearly pointed and the high light wiped out to get them round and juicy looking, though some should be kept rather flat, as they appear back of the main ones. For the less ripe ones use Yellow Green, Yellow Brown for reflected light, shade with Brown Green, use Yellow Red on some to show a degree of ripeness.

The stems of cherries should be taken out light, afterwards painting in with Yellowish Green. For main branch use Brown Green, Yellow Brown, Finishing Brown, having light tone of Copenhagen Blue in high light. For leaves Moss Green, Brown Green, Shading Green, adding a touch of Ruby to green for dark leaves behind cherries.

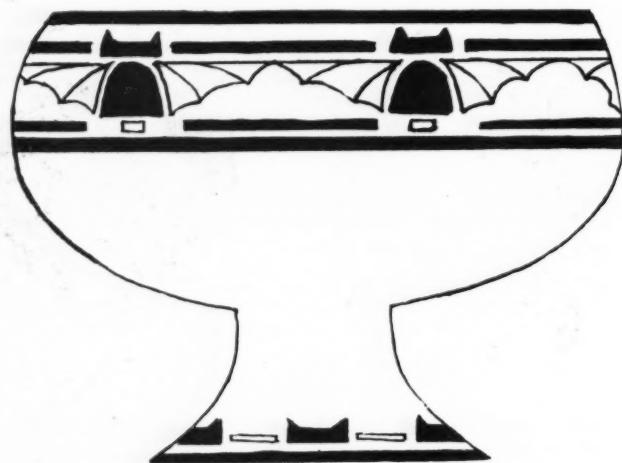
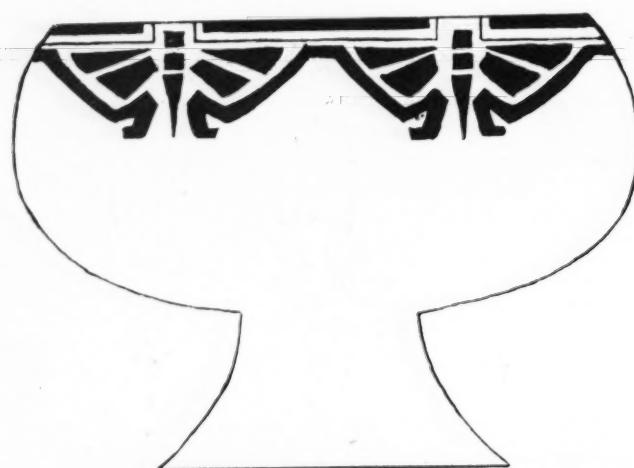
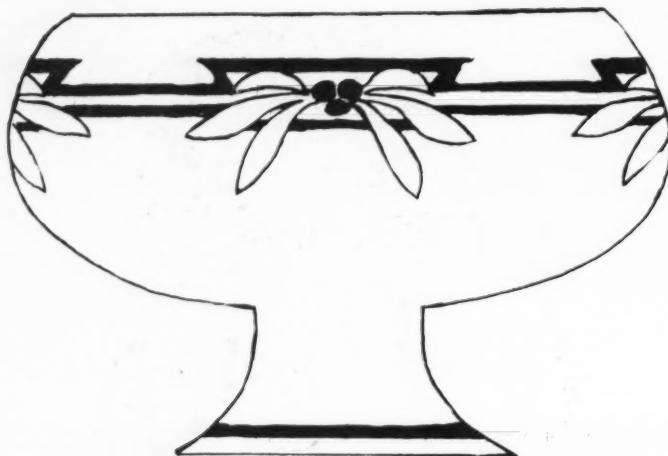
The background should be put in with Lemon Yellow, adding Violet for grey tones under branch, blending into warmer tones of Yellow Brown and Brown Green, allowing some of the Ruby and Blood Red used in cherries to melt into background, for the darker effects.

Use same colors for retouching, avoid painting each cherry with same idea of roundness and color, allow some to remain flat, others may need only dark tone in centre strengthened, and if any are too purple use more Blood Red this time. On some of the prominent dark cherries use a light wash of Banding Blue on right side near high light. Third painting is mostly light washes here and there to harmonize the whole with a few strong touches in stems and cherries.



CHERRIES—EDITH ALMA ROSS

KERAMIC STUDIO



ORANGE CUPS—ETHEL CHAMPE

Treatment by Jessie Bard

NOS. 1 and 2 dark, Aztec Blue, two parts; Deep Blue Green, one part.

Second Fire—Oil over entire surface and dust with two parts Copenhagen Grey and one part Aztec Blue.

No. 3.—Outline in Black. Design in Lemon Yellow, one part; Apple Green, one part; Pearl Grey.



BLACK BIRD PANEL (Page 50)

Treatment by Jessie Bard

ALL black in design to be done in gold.

Second Fire—Go over gold.

Third Fire—Light Green Lustre over all except white in design—this may have to be repeated.

KERAMIC STUDIO

LITTLE THINGS TO MAKE

DUTCH COLLAR PINS—GEORGIA B. SPAINHOWER

No. 1. Border gold, design pale blue with same color enamel dots on white ground.

No. 2. Border and stamens gold, design pale blue.

No. 3. Center pale green with gold border. Light part of design in silver, medium and darkest spots in different shades of darker green, outlined with black. Small spaces in center and little triangles in a coral pink tone.

SALT DIPS—C. S. BABCOCK

Treatment by Jessie Bard

SALT Dips—Flow, (do not paint) Mother of Pearl Lustre over entire dip except the feet. Cover feet and rim with gold.

Second Fire—Trace in design and carry it out in green enamel. Enamel mixture—Mix Shading Green, about one-fourth Moss Green, a touch of Black; to this add one-third Relief White. Mix with turpentine until thin enough to flow on. Apply enamel with a No. 1 red sable brush.

PITCHER—C. S. BABCOCK

Treatment by Jessie Bard

DARK bands and top, gold. Flowers, thin wash Blood Red or Pompadour. Centers of flowers and leaves, Moss Green and a little Black. Outline in Black. Space between gold bands at top and bands at bottom, a thin wash of Yellow Brown Lustre.

TALCUM BOX—HALLIE DAY

Treatment by Jessie Bard

PAINT design with mixture of three parts Yellow Brown, one part Albert Yellow and a little Brown Green. Outline in gold.

Second Fire—Paint a thin wash of Yellow Brown Lustre over background.

TOP FOR UMBRELLA HANDLE—ALICE B. SHARRARD

FIVE yellow spots in center; four red spots in edge; ground blue; design green; gold rim and outline.

Orange spots; three shades of yellow brown; black outlines.

SALT AND PEPPER—C. S. BABCOCK

Treatment by Jessie Bard

PAINT an ivory tint over the entire surface between the two borders. Bands and top in gold. Flower form, two parts Copenhagen Blue, one part Sea Green, one part Pearl Grey. Balance of design three parts Copenhagen Grey, one part Shading Green, one part Yellow Green.

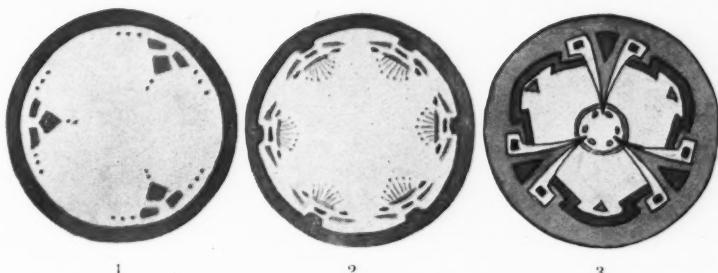


DAISY BORDER (Page 48)

K. E. Cherry

WASH the green back of daisies with Shading Green and Copenhagen Blue. Touch the shadow side of daisies with Violet and a little Brown Green. Centers with Yellow Brown and Green. The heavy band with Copenhagen Blue.

Background for second firing—Wash background with Copenhagen Blue and a little Yellow, then touch up flowers, washing Yellow over center of daisies and touch in the strong places with Shading Green.



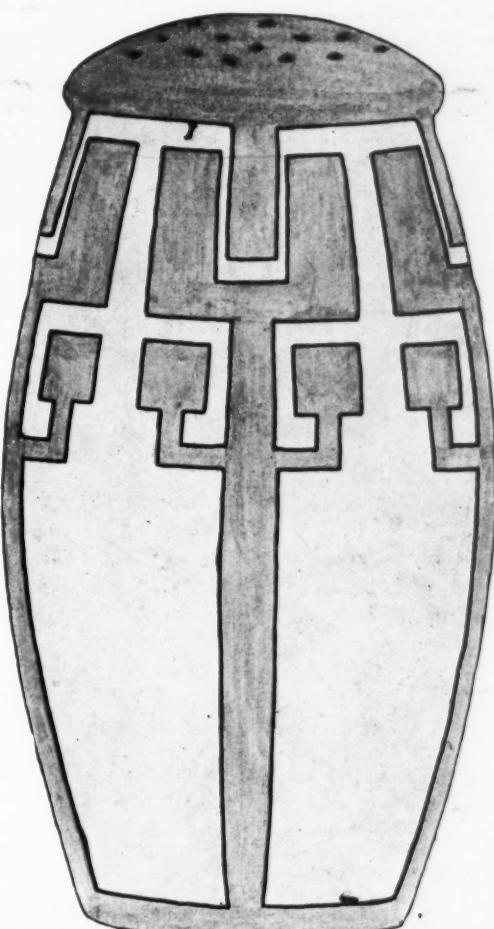
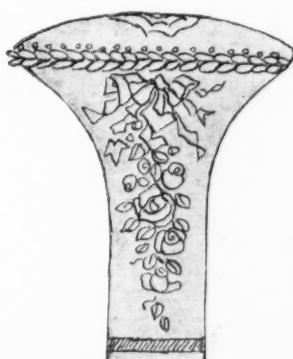
DUTCH COLLAR PINS—GEORGIA B. SPAINOWER



SALT DIPS—C. S. BABCOCK



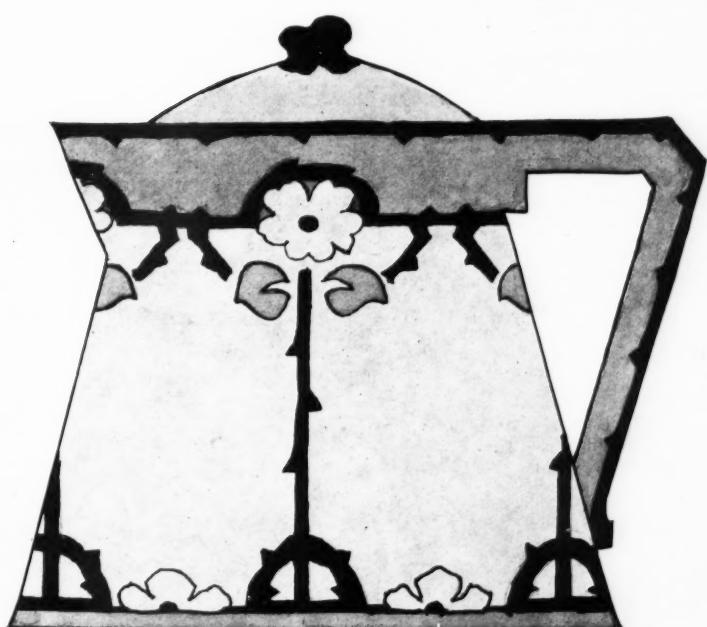
DESIGN FOR UMBRELLA HANDLE—ELEANOR CHADEAYNE



TALCUM BOX—HALLIE DAY



TOPS FOR UMBRELLA HANDLES—ALICE B. SHARRARD



PITCHER—C. S. BABCOCK



SALT AND PEPPER—C. S. BABCOCK



CLOVER—JEANNE M. STEWART

CLOVER*Jeanne M. Stewart*

THE following palette may be used for painting this design:

Yellow Green, Turquoise Green, Brown Green, Shading Green, Lemon Yellow, Yellow Brown, Ruby Purple and Stewart's Rose.

Lay in the flowers in simple washes with Rose, shading with a mixture of Rose and one-third Ruby Purple.

Wipe out a few petals with small pointed brush and add a few in darker pink.

The leaves are principally blue greens and cool in color.

Background should be kept light except in depths under blossoms, in which warm greys and greens are used.

In addition to palette mentioned above, Stewart's Grey and Pompeian is used.

For second fire add detail in flowers with Ruby Purple, and in leaves with Shading Green and Brown Green.

**BOWL.***K. E. Cherry*

TRACE in design, then paint special oil very thin over flowers, bands and in bloom of bud. When dry enough dust with mixture of two parts Copenhagen Blue, two parts Deep Blue Green, one part Apple Green.

Then oil buds, stems and leaves under the flower and dust with one part Apple Green, one part Deep Blue Green.

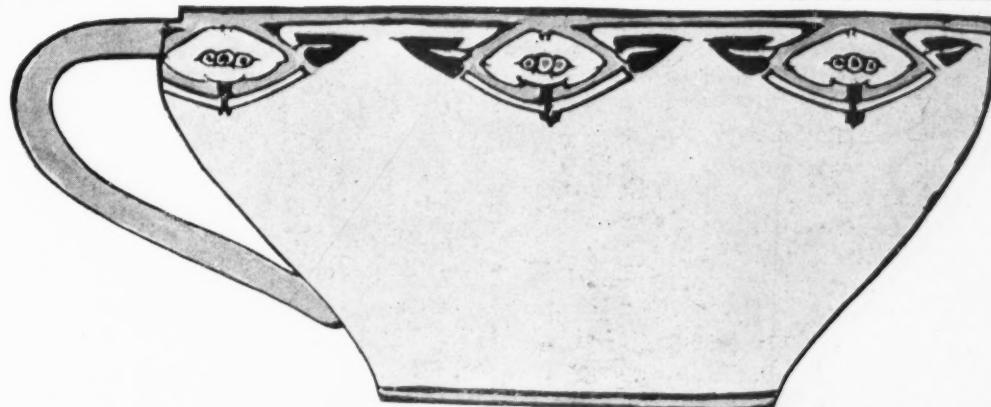
Second Fire—Go over the same parts as in first fire dusting over blue with three parts Copenhagen Blue, one-half part Apple Green, one-half part Deep Blue Green. For the green use four parts Sea Green, one part Copenhagen Blue.

Third Fire.—Oil all over bowl and pad it. Dust with Copenhagen Grey with just a touch of Deep Blue Green and Albert Yellow added.

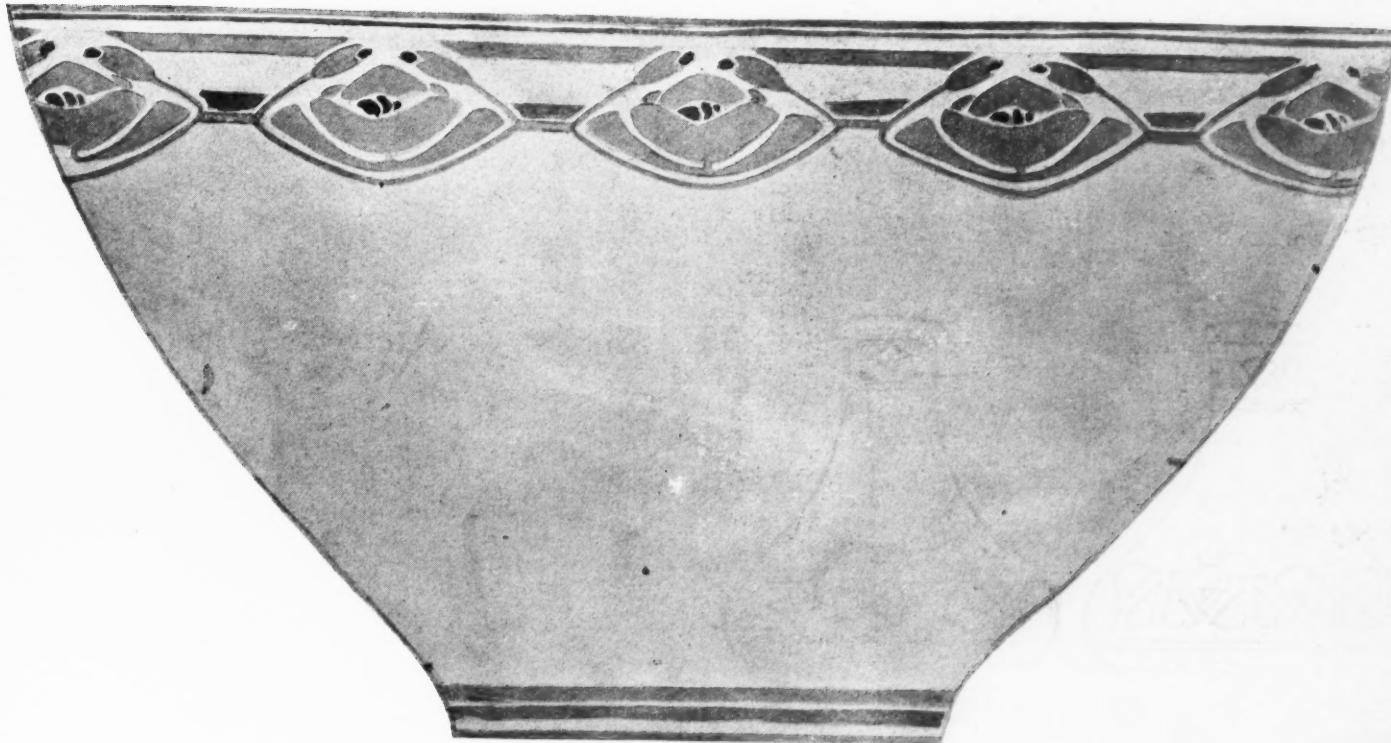
Bands may be added inside of bowl if desired.

**CUP AND SAUCER.***K. E. Cherry*

TRACE in design and lay it all in flat gold. Second Fire—Put a thin wash of Yellow Brown Lustre back of design and on handle, a touch of Yellow Red in center of rose; touch up gold where it is needed.



CUP AND SAUCER—K. E. CHERRY



BOWL—K. E. CHERRY

POTTERY CLASS.

Frederick A. Rhead

LIQUID underglaze colors supply the pottery decorator with a palette that is at once fascinating and simple. They are cleanly, they need no special preparation or grinding; they demand no particular technical knowledge, and can be applied to any kind of biscuit or clay wares. It is impossible to shade in these colors as they dry perfectly flat and even. If an attempt is made to graduate the tone from dark to light, or light to dark, it will be found that when fired the graduation is imperceptible, and the surface will show level and even. This is really a great advantage, because it forces the user to confine himself (or herself) to purely conventional designs, while the tints are so soft and suave that almost any combination will be harmonious,—indeed it is difficult to juxtapose these tints discordantly. Another great advantage is the ease and precision with which a white line can be obtained, and the clean, sharp edges which can be got without hardness. The design should be carefully sketched on the piece, and then outlined in lamp black, mixed with turpentine and fat oil. It must be clearly understood that everything done in this mixture of lamp black will eventually appear white, as it is in fact, a species of stencil, or "stopping out", such as is applied in etching, and stencilling for groundlaying. When the pattern has been carefully traced in lamp black, the parts of the decorated article which are to remain white must be covered with the lamp black, or if not covered, a fairly wide band should be painted all round the outside of the design, to prevent the liquid colors from staining the ground. Over this the liquid colors must then be applied. In firing, the lamp black burns away leaving the place where it was applied perfectly white, cream, buff, or whatever color the ware happens to be.

It will be seen, then, that the lamp black is a stencil or "resist" and that it must be so applied that it does not itself constitute the design, but the white lines dividing it, and the design should be so planned that the general masses should be spacious and simple. Any diaper or "filling," such as scale work, keys, conventional leafage, etc., if traced in the lamp black, shows a white line pattern of such precision that it would be impossible to execute in the ordinary method of "picking" in, without infinite pains and labour.

After the design has been filled in with the liquid colors the article should be fired in an ordinary enamel kiln. The piece is then dipped, or glazed with an atomizer, and fired in a glaze kiln. A great range of liquid underglaze colors is possible, but a palette of six or seven tints is sufficient for any ordinary purposes. This may comprise: Lilac, Turquoise, Grey Brown, Yellow, Chamois, Blue, Grey Green. All these colors are soft and filmy, giving restrained effects resembling the Copenhagen porcelain. If any definite or dark effects are wanted, such as touches of deep brown, blues, or black, a second or third coat of color may be applied, but the piece must be fired in the overglaze kiln every time this is done.

This is a type of decoration especially suited to table or tea wares, and in the examples illustrated the following schemes may be effectively employed. In tea cup No. 1 the border of small squares is chamois, which can be washed all over and the squares painted on top in grey green. The oblong forms can be done in grey brown, and the small dark squares in ordinary underglaze black or Canton Blue, which must, however, be mixed with water and a little mucilage together with a touch of glycerine or maple syrup.

An attempt has been made to give interest to the handles, which are too often slighted, or treated in a stereotyped fashion. The handle to No. 1 is grey green, chamois and black. No. 2 is turquoise with blue squares, white rosettes, with the dark patches below in underglaze chocolate. The handle is chocolate, turquoise and blue. No. 3 is turquoise, with grey green trees and chocolate stems; the handle is grey green. No. 4 has a lilac band, with the spandrel shaped panels in blue, with chocolate stems. The handle is grey brown. No. 5 has a turquoise band with clouds in chamois. The trees are grey green and the little triangular trees at the bottom of the cup are in grey brown. The handle is carried out in the same scheme. No. 6 is all in lilac, with the dark patches in grey brown. No. 7 is lilac, grey green, and grey brown, with the handle in grey green. In No. 8, the beetles are blue, and the upper parts of the squares are grey brown and the lower part lilac. The strip at bottom of the square is brown and the handle blue. No. 9 is yellow, chamois, grey brown and grey green. The handle is done with the last named color. This method of decoration is especially suitable to monograms, which might, by-the-way, be more usually and effectively employed.

PLATE DESIGNS (Page 49)

Treatment by Jessie Bard

NO. 1—Outline design in Black. Paint all bands with Gold.

Second Fire:—Thin wash of Violet on petals of daisies toward the center; Albert Yellow for centers shaded with Yellow Brown. Forget-me-nots, Deep Blue Green shaded with Banding Blue. Leaves, Moss Green, Shading Green and a little Black for the shadows. Retouch Gold.

Nos. 2 and 3—Outline design with Copenhagen Blue and Banding Blue. Dark part of design in Gold.

Second Fire:—Paint thin wash of Fry's Special Oil over design and dust with three parts Banding Blue, one part Sea Green, one part Copenhagen Blue.

Third Fire:—Oil over entire border except gold, and dust with Pearl Grey to which has been added a little Deep Blue Green.

No. 4—Dark part of design in gold. The darker grey is painted with one part Shading Green, one Yellow Green, one Copenhagen Grey. The light grey, two parts Apple Green, one part Lemon Yellow and a little Violet.

VERBENAS (Page 61)

Treatment by Jessie Bard

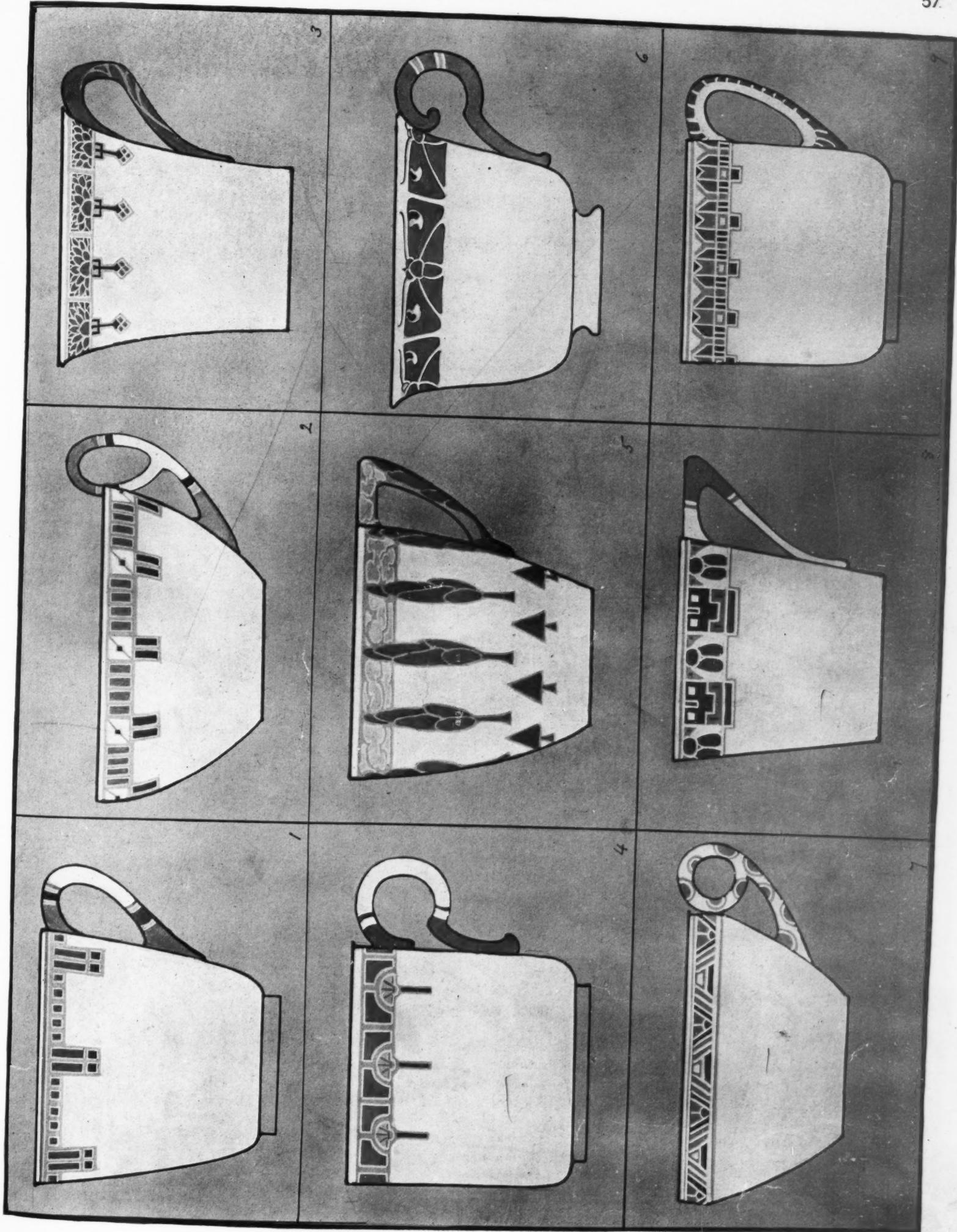
SKEETCH in design, then paint in the dark red ones with Blood Red and a little Ruby Purple; then paint the medium tones with Violet No. 2 and Blood Red, the light ones with Rose very delicate. Paint the bowl with Copenhagen Blue. Add Yellow Green in the lights; shadow side of bowl Yellow Green, Grey for Flesh; to this add Copenhagen Blue in the very dark touches. The shadow on the table is Copenhagen Blue and a little Yellow Brown.

Fire this, then wash background in first with deep Blue Green, Yellow and violet; the table use Yellow Brown very thin and shade with Violet No. 2.

Then retouch flowers by washing some of the dark colors on shadow side. The stems are Blood Red and a little Violet; the little touches in flowers are Yellow Brown; the leaves are Yellow Green and Brown Green. Wash a little of Yellow Green into the reflected lights in bowl; in the deep touches a little Shading Green may be added.

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ROSE PANELS (SUPPLEMENT)

K. E. Cherry

WHITE ROSES

SKETCH the design. Paint the shadow leaves with Copenhagen Blue, Apple Green and Violet; the shadow sides of white roses are Violet and Copenhagen Blue. The yellow in roses is Lemon Yellow; the dark centers are Yellow Brown.

Second Fire—Wash in background with Copenhagen Blue and Lemon Yellow. Shade the leaves where it is necessary and touch in the darker stems and touches in roses with Blood Red and Violet.

YELLOW ROSES

The shadow leaves are painted in with Blood Red and Yellow Brown, the light leaves with Moss Green and Lemon Yellow; roses with Lemon Yellow, Albert Yellow, with touches of Yellow Red in center.

Second Fire—Wash in background with Lemon Yellow, Blood Red and Violet. Strengthen the shadows in roses with Yellow and Brown Green.

PINK ROSES

The shadow leaves are painted in with Violet No. 2 and Copenhagen Blue. The light leaves are Apple Green and Lemon Yellow. The roses are Fry's Rose painted light; stems, Blood Red and Violet.

Background—Copenhagen Blue, Deep Blue Green.

Second Fire—Touch up roses with Blood Red and Rose for deeper tones; the shadow side use Violet and Blood Red.

RED ROSES

Paint shadow leaves with Violet and Blood Red; the light leaves with Moss Green and Yellow; the roses are Ruby and Blood Red.

Second Fire—Background, Violet and Yellow and a

little Brown Green. Touch roses with Ruby and washes of Blood Red, a little Carnation in reflected lights. Touches in leaves with Brown Green and Moss Green. Stems with Blood Red and Moss Green.

WATER COLORS.

WHITE ROSES

Sketch roses in, then wash a grey background in made of Yellow, Cobalt Blue and a touch of Red, then paint the shadow leaves in with a darker tone of Grey, using the same mixture except that you use Payne's Grey instead of Cobalt Blue. Take a clean brush, moisten it and wash some of the background color over shadow side of roses. Leaves, Hooker's Green and a little Yellow. Touch center of roses with Lemon Yellow and Ochre No. 2. Red touches in stems are Carmine and the Grey mixture.

YELLOW ROSES

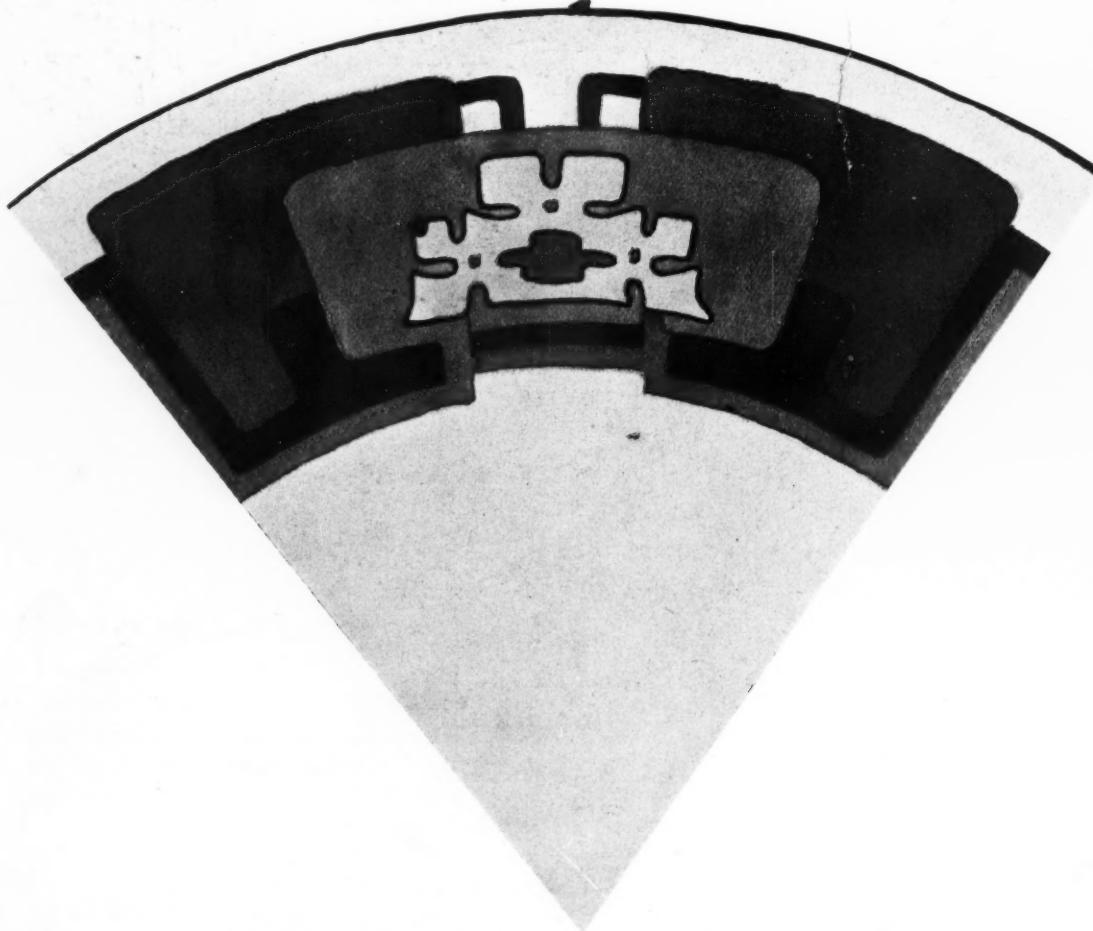
The same grey mixture for background is washed in back of roses with a soft grey, shadow leaves are Payne's Grey and Carmine with a touch of Yellow. Roses, Gamboge, centers of roses, Burnt Sienna.

PINK ROSES

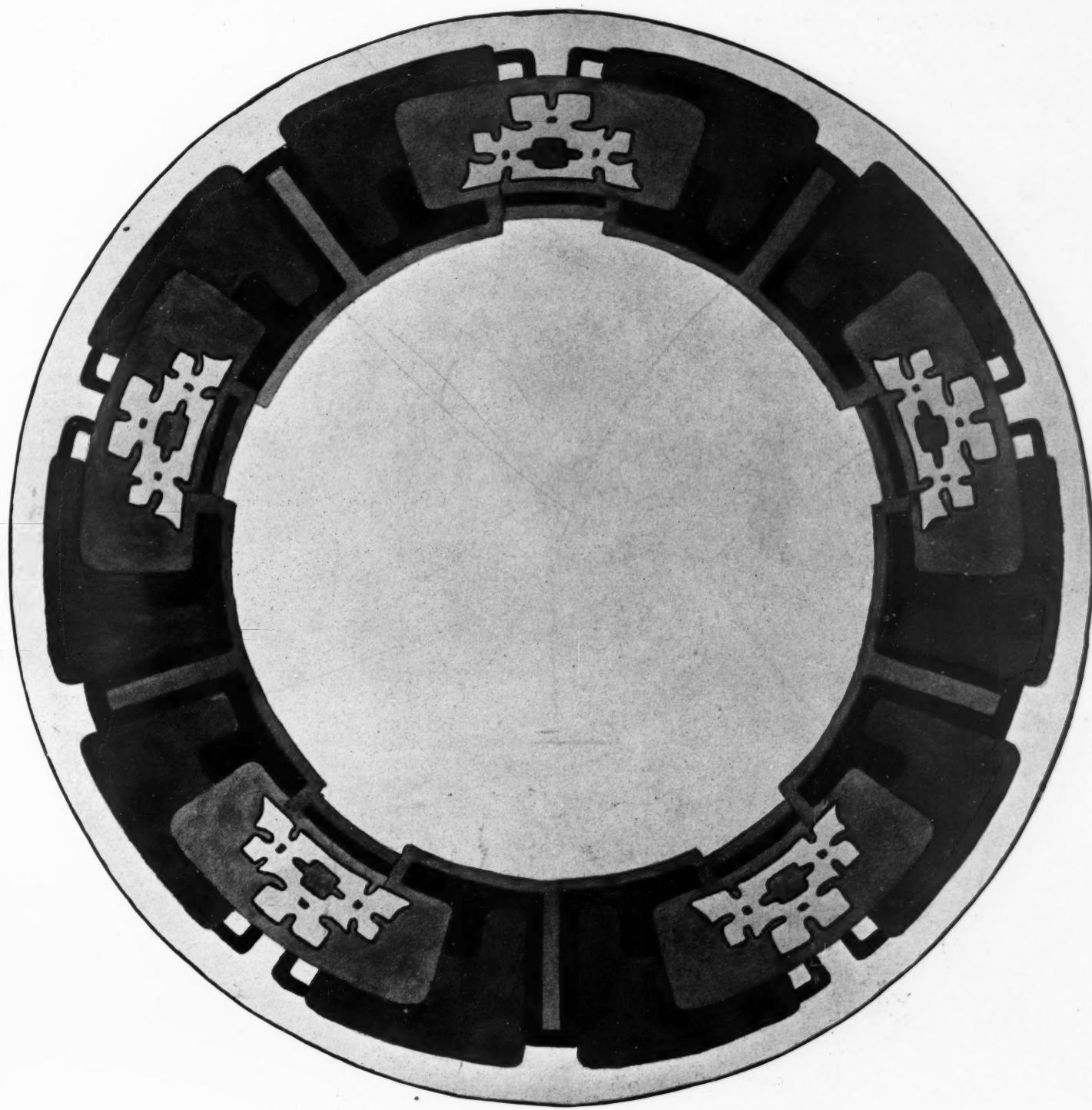
Wash in the grey background; shadow leaves are Cobalt Blue and Payne's Grey. Leaves, Payne's Grey, Yellow and Hooker's Green. Roses, wash in with Rose Madder, put in shadows with Carmine and a little Cobalt Blue.

RED ROSES

Wash in the grey background. The dark shadow leaves are Payne's Grey, Hooker's Green and a little Carmine. Wash in the roses with Carmine, the bright touches with Vermillion. Leaves are Hooker's Green and Gamboge; darker shades in leaves are Lemon Yellow, Hooker's Green and the grey mixture.



OVERGLAZE PLATE, FULL SIZE SECTION—AGNES BENSON



OVERGLAZE PLATE—AGNES BENSON

DOGWOOD (Page 47)

Treatment by Jessie Bard

OUTLINE design carefully with Grey for Flesh then fire. Second Fire—Oil the whole background, dust with Pearl Grey, three parts, Grey for Flesh, two parts. Wipe out flowers with cotton on a stick, then paint in flowers shading them toward centers with Violet and a little Grey for Flesh. Paint stamens with Yellow and Yellow Brown.

Third Fire—Paint leaves with Grey for Flesh and a little Yellow Green. Touch up any part of flowers which may be necessary. Stems paint in with Grey for Flesh and a little Blood Red.

If a fourth fire seems necessary oil the whole vase and

dust with Pearl Grey, three parts, Lemon Yellow, one part.

* *
OVERGLAZE PLATE

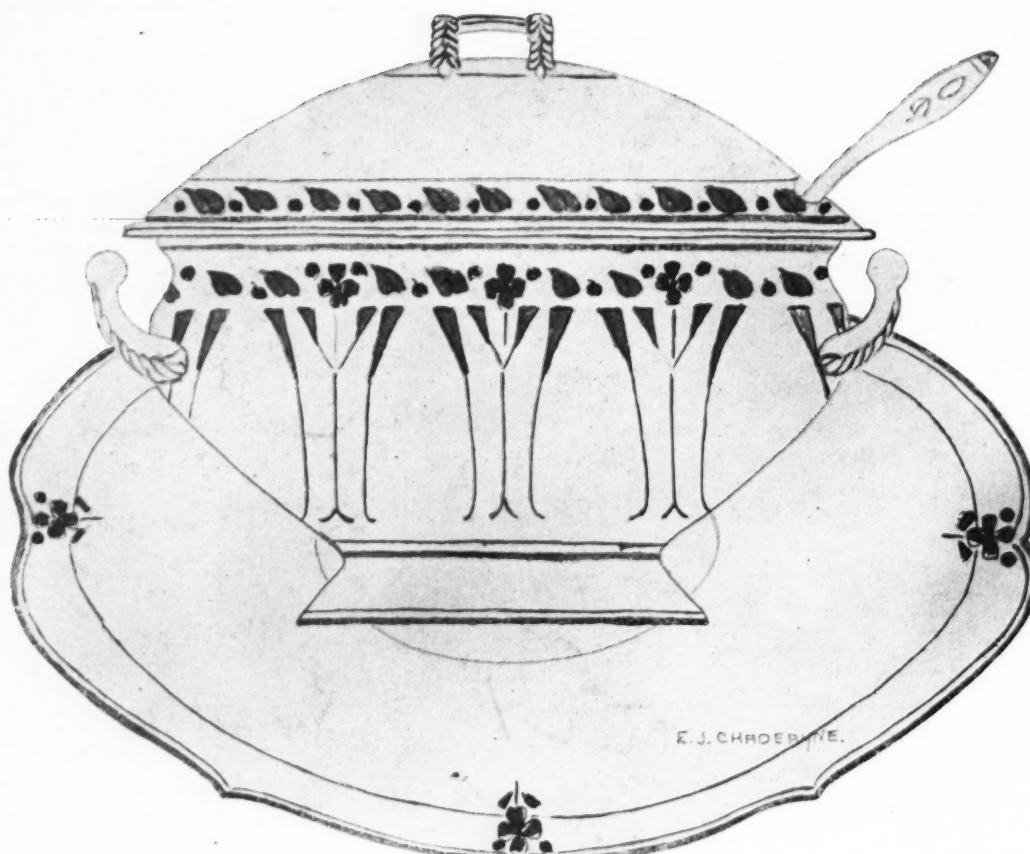
Treatment by Jessie Bard

DARK part of design painted with one part Fry's Aztec Blue, one-half part Banding Blue, one-half part Pearl Grey. Outline flower form with same.

The darkest grey, two parts Banding, one part Aztec one part Copenhagen Grey.

The grey back of flowers, one part Aztec Blue, one part Copenhagen Grey.

Second Fire—Oil all over plate and dust with Pearl Grey and a little Sea Green.



MUSTARD DISH—
ELEANOR J. CHADEAYNE

Treatment by Jessie Bard

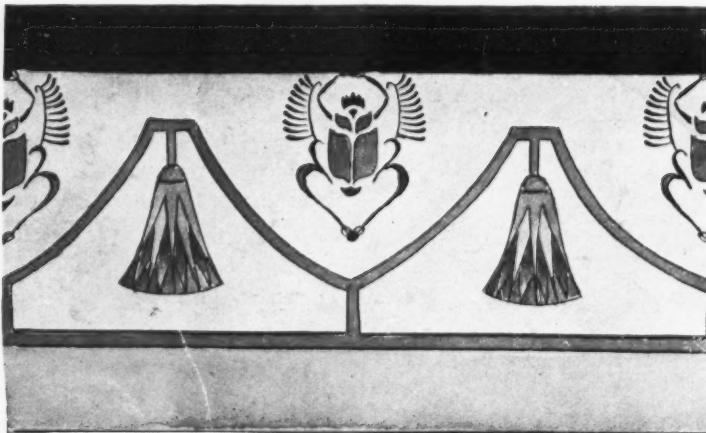
LEAVES, one part Lemon Yellow; one part Apple Green, a little Violet No. 2. For outline of leaf add Shading Green. Flowers and buds in Albert Yellow with a little Yellow Brown. Bands in Green and Gold.



PUFF BOX—G. R. MONRO

DISK on knob of lid orange, made by mixing Carnation and Egg Yellow.

Wing on side of disk Yellow Green and Carnation alternately.



Circle on lid beneath knob and circle around extreme bottom of box Yellow Green; narrow bands leading into stems of lotus flower Olive Green and Royal Green mixed.

Lotus flowers, the above Green, Yellow Green, Carnation and Egg Yellow.

Yellow Green in conventionalized beetles, except in top of hind leg; use Red there.

Deep blood red borders. Gold in rim of box where lid fits.

Background of Yellow Red, pale.

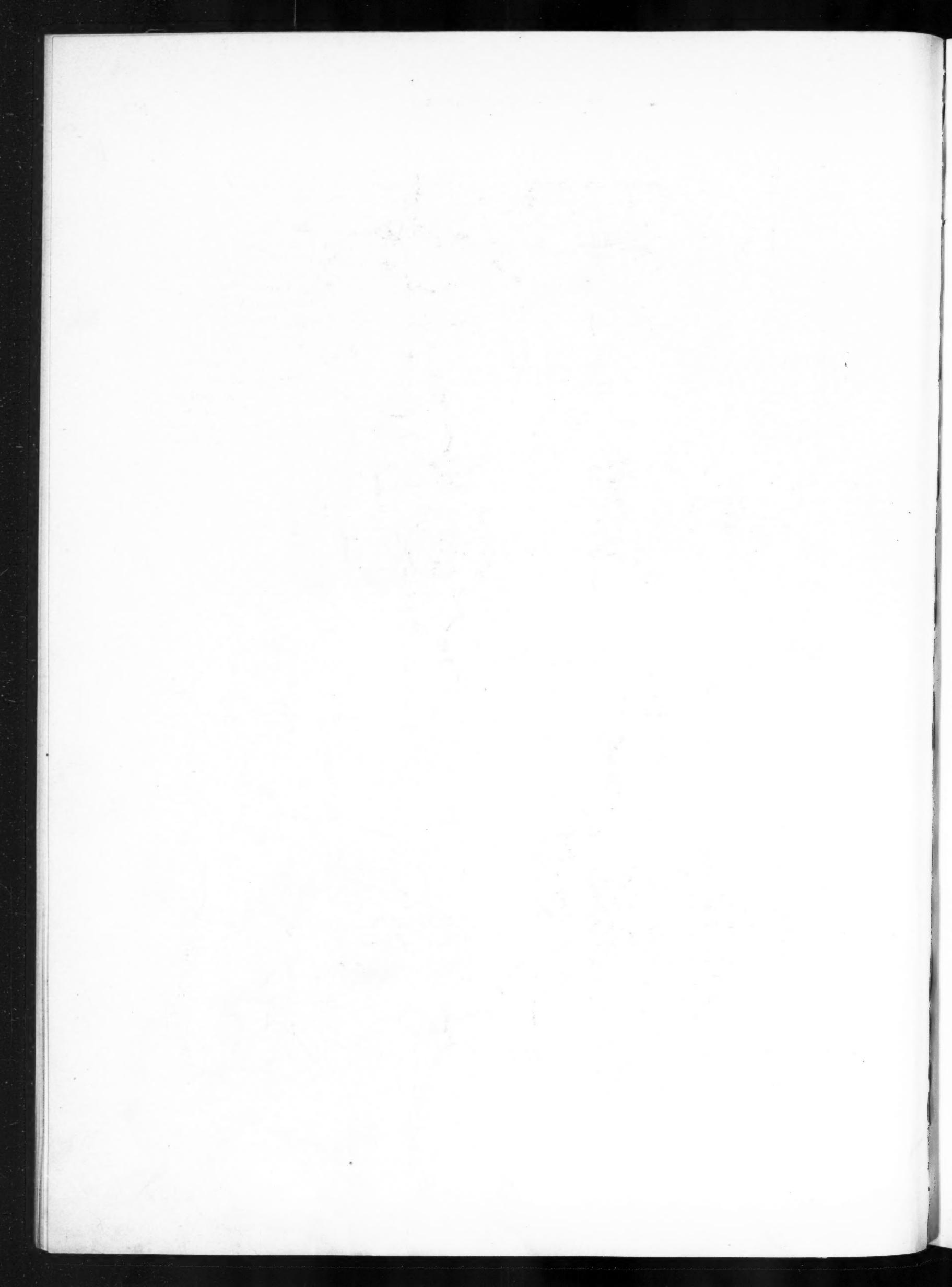




ROSE PANELS—KATHRYN E. CHERRY

JULY 1910
SUPPLEMENT TO
KERAMIC STUDIO

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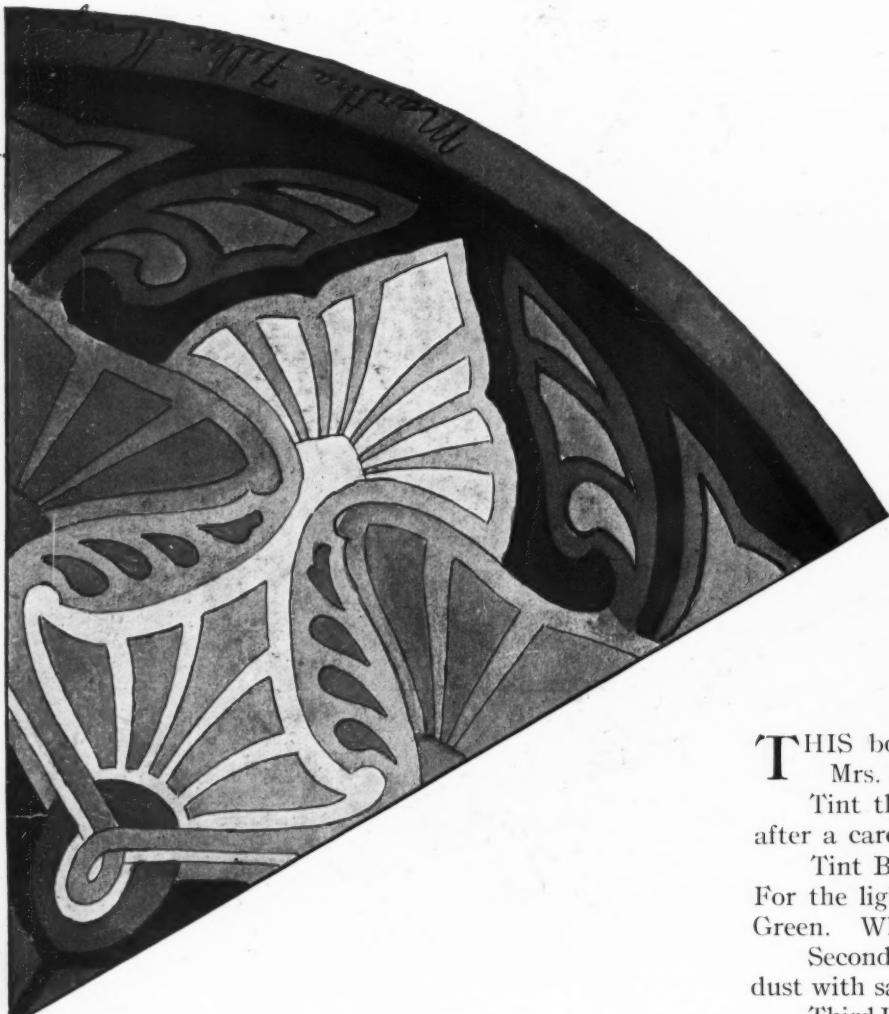


VERBENAS—M. TIMBERLUKE

(Treatment page 56)



DESIGN FOR BOWL—MARTHA FELLER KING



YELLOW-PINK

BLUE

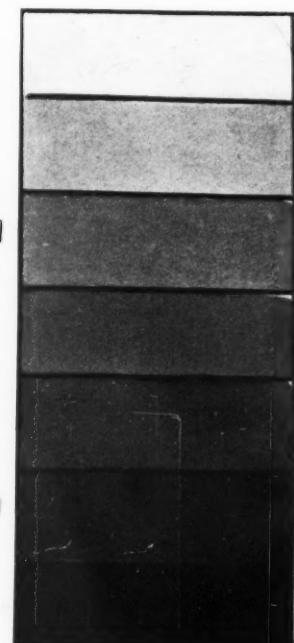
LIGHT GREEN

GOLD

RED

DARK GREEN

BLACK

*Treatment by Jessie Bard*

THIS bowl is very pleasing carried out after one of Mrs. Mason's color schemes as follows:

Tint the band and darkest spots of the design Black, after a careful tracing has been made.

Tint Banding Blue evenly for the middle tone of grey. For the light grey use thin wash of Sea Green or Russian Green. When dry dust the entire tint with Persian Blue.

Second Fire—Tint entire bowl with Chinese Green and dust with same.

Third Fire—Tint and dust the entire bowl with Pearl Grey.

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APPLE BLOSSOMS—TEANA McLENNAN

(Treatment page 64)

KERAMIC STUDIO



PORTRAIT OF THE DAUPHIN--MME. VIGEE LE BRUN

MINIATURE PAINTING ON IVORY

Mrs. Adelaide Alsop-Robineau

ALWAYS be careful in selecting your ivory. Pick out a piece that is neither too thick nor too thin. If it is too thick it is liable to warp, if too thin it may break. Select a piece transparent enough to show the general outlines of a photograph placed behind it, but not so thin as to show details, or look dark in streaks. The grain should run in a V, leaving a clear unveneered space about where the head and bust would come. The color should be a pale cream or cream white unless you wish to paint a dark subject, when a darker tone is desirable. The next thing is to prepare the ivory for painting, which is done by rubbing the ivory "round and 'round" on a flat surface covered with powdered pumice. When the ivory has lost its shine and feels velvety to the touch it is ready to use. For painting you will need Winsor & Newton's flat sable water color brushes, 0, 1, 2, 3, Yellow Ochre, Rose Madder and Cobalt Blue—sometimes Ultramarine. These colors will be all that are necessary until the flesh is almost finished—for blondes, nothing else—for darker touches in the finishing, Purple Madder and Indigo will be found useful, and such colors as you may wish to use in draperies, backgrounds, etc., can be made from these with a few additional colors such as Gamboge, Indian Yellow, Vermillion, Carmine, French Blue, Hooker's Green I and II. Browns should be made by combining red, blue and yellow.

For children, Ultramarine is more satisfactory than Cobalt as it gives more delicacy to the complexion. No medium except water; other preparations such as gum arabic, etc., are injurious, causing the paint to crack. If the color rolls up on the ivory, the pumice has not been used sufficiently.

First sketch the head lightly with Cobalt Blue, mix a soft grey from Cobalt with a touch of Ochre and Rose Madder, with the No. 5 brush. Wash in the background using quite a little water and working in more of the Rose Madder and Ochre on the darker side. For the face make a mixture of Ochre and Rose Madder, a little more yellow than red for a flesh tone, and put a thin wash over all the parts in the high light, making it a little darker for the shadow parts. For the hair use some of the same mixture as used in the background, making it bluer in the high lights and warmer in the shadows.

Put a little clear Rose Madder on the cheeks. Then with the Ultramarine put in the delicate shadows on the light side of the face using a smaller brush, and modelling as you

go. Keep the whole effect rather bluish in the shadows until the last when the darker shadows can be warmed with Rose Madder and Ochre, a little Cobalt may be used on the shadow side of the face. Go over the whole face with each brush, first with the large brush and finally with the smallest, being careful not to use too much color. Keep everything very light until the last.

Do not work over any spot, touch it and leave it, work on some other place and return to it when it is dry, otherwise you will pick up what you have already done. Always touch lightly. Work up the hair with the same three colors, and toward the last darken with a mixture of Purple Madder, Ochre and Indigo. Purple Madder and Indigo make a good substitute for black in the pupils of the eyes. For modelling the lace use Blue, with a touch of Ochre, working in a little Rose Madder in the deeper shadows. You may use any combination of color you wish on the clothes. Wash in all colors as far as practicable, then go over with smaller brushes, either in strokes or by pointing until the entire surface seems smooth and even. Lift out any dark spots with the tip of a clean, moist brush and fill in with the proper shade. A needle fixed on a stick will be useful to remove dust and superfluous color.

Do not work over the miniature too much or you will take out the *life*. Rather let a few of your brush strokes show. Never use opaque white unless as a last resort; the beauty of ivory is its transparency of color, and opaque white is liable to make everything muddy except with the most experienced artists. As you become more at home in the work you can take greater liberties with your colors and technique, but it is safer at the start to be strictly conservative.

APPLE BLOSSOMS (Page 63)

Treatment by Jessie Bard

PAINT strong shadow leaves with Violet No. 2 and Blood Red and a little Shading Green. The light leaves, Apple Green and a little Lemon Yellow. Flowers, Blood Red very thin so that they are a delicate pink. Centers of flowers, Lemon Yellow and touches of Yellow Brown. Stems, Blood Red and Violet No. 2.

Second Fire—Tint background with Yellow, Sea Green, Violet and Copenhagen Blue. Strengthen the green leaves with Shading Green very thin. The flowers are washed over with Rose very little and heavier toward the edge of blossoms. Around the yellow stamen wash Violet very delicately. Thin wash of Yellow Green over light leaves and shade the darkest sides with Shading Green.

ANSWERS TO CORRESPONDENTS

A. B.—"All gold as background" refers to all the dark part of design with the exception of the flower and leaves, and the gold outline below handle are the lines that are around the bottom of the cream and sugar. The treatment for Columbine study is given in another article in this column.

D. Y.—You will find instructions for applying and enlarging design in the May number of KERAMIC STUDIO in "Answers to Correspondents" column. Place a line as straight as possible from top to bottom of hat pin, hold it directly in front of you to see if it is true. Take a narrow strip of paper and get the exact measurement around the bulge of the pin, now fold this paper very carefully in six equal parts, hold it against the hat pin and place a mark on it at each sixth of the paper, then draw a line from center of top to each mark in the bulge. For jewel box use same directions as given in the article referred to.

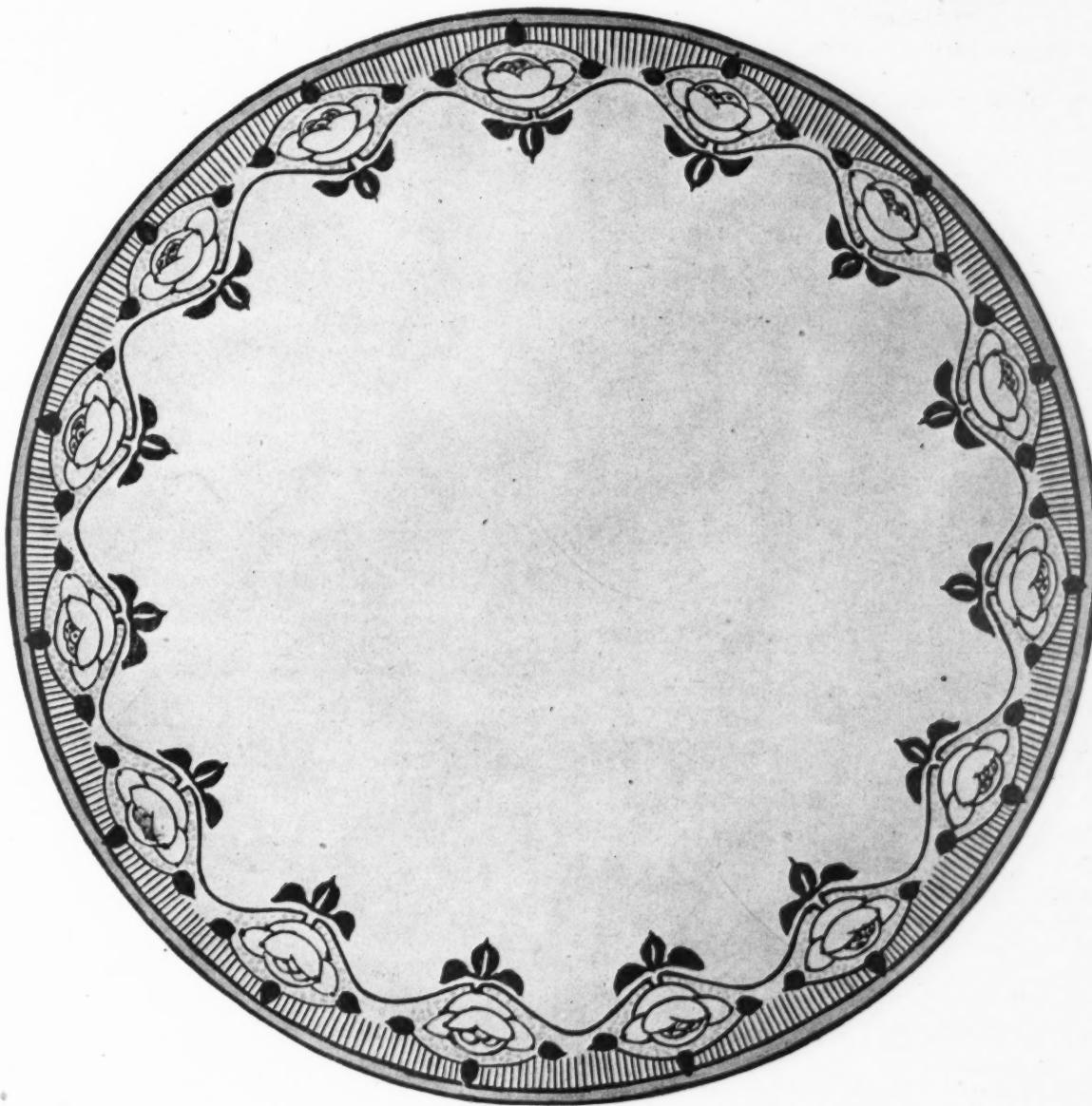
N. H.—The gold edge would be very pretty on the panel. Tint the bottom of bon-bon some plain color that will harmonize with the color you use for background for the figure. For dark on cup and saucer use two parts

Dark Blue and one part Deep Blue Green. For the light band going through the dark part use a thin wash of Deep Blue Green and outline it with Shading Green and a little Deep Blue Green mixed. The remainder of light part paint an ivory tone. Roses can either be painted a delicate pink or white. The cup design on page 230 of the March number of the KERAMIC STUDIO would be a good design for the fernery.

Mrs. R. M. G.—The silver can be remedied by going over it with Hasburg's White Gold; it is best to put a thin wash of it on twice. For berry border in June number: Outline in Black. Second Fire—Paint berries with flat wash, Yellow Red on light side and Blood Red on shadow side. Leaves—Shading Green for shadows, Deep Blue Green for lights. Bands, Black. Third Fire—Oil all over with Fry's Special Oil and pad it, when partly dry, dust in a mixture of dry colors of four parts Pearl Grey, one part Brown Green, one-half part Fry's Meissen Brown. Wipe out berries and fire. For Violet Border—Outline Black. Violets—Paint in flat wash of violet and a little Deep Blue Green; the dark spots and stems, two parts Brown Green, one-half part Yellow Brown. Leaves and bands, three parts Moss Green, one part Violet

and a little Black. Second Fire—Put a thin wash of Pearl Grey, to which has been added a very little Violet, over the entire border. Pitcher by A. F. Snyder: Spray of flowers may be outlined with raised paste or black outline, as preferred; bands in Gold, the line on either side of handle in Gold. Tint entire pitcher except the panels with a thin wash of Sea Green or Russian Green. Second Fire—Cover paste with gold; fill forget-me-nots with pale pink enamel, using a Carmine or Peach Blossom to color the white enamel. Leaves, add a little Apple Green and Yellow to white enamel.

L. S.—Treatment for grape design in February, 1906, KERAMIC STUDIO. Trace in design and outline with Fry's Grey for Flesh or Black. Paint grapes with flat wash of two parts Copenhagen Blue, one part Banding Blue, one part Pearl Grey. Leaves, one part Shading Green, one Sea Green, one Copenhagen Blue, one Pearl Grey. Stems, Violet and a little Blood Red. Second Fire—Oil all over surface with special oil and pad until it tacks. Let stand until nearly dry and dust with Pearl Grey with a little Deep Blue Green added. Third Fire—Touch up with same color as first fire.



ROSE PLATE—K. E. CHERRY

OUTLINE rose with a line of raised paste with the dots at corners as indicated. Leaves are made solid of paste, stems, a line of paste; band next to design, a row of paste, dots almost touching each other; edge of plate flat gold; small lines forming background, flat gold.

Second Fire—Cover paste leaves with green gold, all

other paste with Roman gold; thin wash of Yellow Lustre thinned with lavender oil over the roses; a heavy touch of Yellow Brown in center of rose. Background around rose in dots of light blue enamel, made of hard white enamel with a drop of fat oil of turpentine and enough Russian Green to make a turquoise coloring; thin with turpentine.

KERAMIC STUDIO

ROSES IN BANDS (Page 50)

K. E. Cherry

PAINT in leaves with Apple Green and Grey for Flesh roses with Fry's Rose, very delicate. The bands; with Grey for Flesh.

Second Fire—Wash background with Albert Yellow and a little Grey for Flesh; touch up the roses with violet No. 2 and Blood Red on shadow side. Deepest touches around flowers, Violet No. 2 and Grey for Flesh.



FORGET-ME-NOTS (Page 48)

K. E. Cherry

PAINT in leaves with Copenhagen Blue and Lemon Yellow. Flowers with Deep Blue Green, the darker ones with Violet and Deep Blue Green; centers with Yellow Brown. Bands with Copenhagen Blue and Apple Green.

Second Fire—Wash background with Sea Green very thin. Touch up flowers with a little Banding Blue; stems, Violet and Apple Green.



DESIGN FOR UMBRELLA HANDLE (Page 53)

Treatment by Jessie Bard

TRACE in design, outline the top with Fry's Grey for Flesh, the bow-knot on the side with Banding Blue and the roses with Blood Red and a little Violet, leaves, Grey for Flesh. Fill in the lion with gold and also the band around it, the small dots and band around the bottom.

Second Fire—Background back of lion, Banding Blue and a little Sea Green painted on very light. Leaves and ribbon on the top, Moss Green, a little Shading Green and a touch of Violet; wreath and upper band at the bottom, two parts Brown Green, one part Yellow Brown. Ribbon on the side, Deep Blue Green and a little Sea Green or Russian Green; roses thin wash of Pompadour or Blood Red using it a little heavier in the center of roses. Thin wash of Yellow Brown for background on the side and a very thin wash of Albert Yellow for background on the top.

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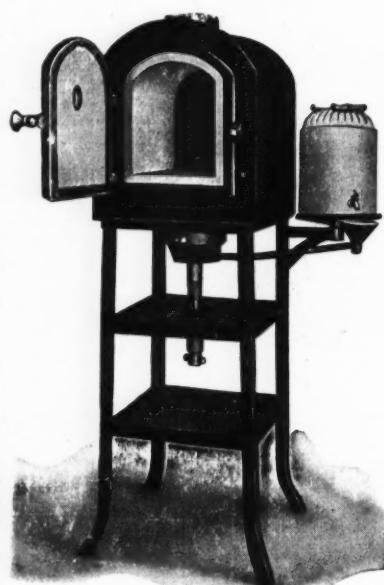
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CALIFORNIA KERAMIC CLUB

THE following members were elected to fill the offices of the California Keramic Club of San Francisco, California, for the ensuing term: President, Miss Helen O'Malley; First Vice-President, Mrs. R. V. Bateman; Second Vice-President, Miss Emily Hesselmeyer; Treasurer, Miss L. O. Willett; Secretary, Mrs. E. E. Harvey; Executive Board, Miss Minnie C. Taylor, Mrs. Joseph Peltier.

The Club will hold their annual exhibit this year at the Palace Hotel early in December.

MRS. E. E. HARVEY, Secretary.



CLUB NOTE

The Denver Keramic Club held its twenty-first annual exhibition in the Brown Palace Hotel, May 17th, 18th, and 19th. The work shown was an advance on that of former years. In this progress the KERAMIC STUDIO has wonderfully assisted. The attendance by the public was good and the interest keen. The Club now adjourns until October.



STUDIO NOTES

Mary Alley Neal, 1425 Broadway, New York, will open her studio, August 1st, after a sketching tour in the Berkshires.

Nettie Spoor Hanauer, Chicago, has removed her studio from the Auditorium Building to 741 Fine Arts Building. Lesson days, Tuesdays Thursdays and Saturdays.

Mrs. A. A. Frazee, of Chicago, has recently removed her studio to 1105 Auditorium Tower next to that of F. B. Aulich. The studio will be open all summer.

Mrs. L. Vance-Phillips has made extensive preparations for her work at Chautauqua this coming season. She will have as her associates, Miss Laura Overley and Mrs. Georgia Pierce Unger. Mrs. Phillips will, as usual, devote her personal attention to the classes in portraits and miniatures.



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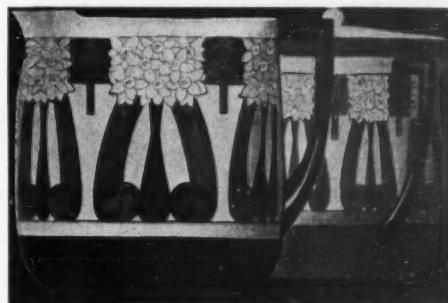
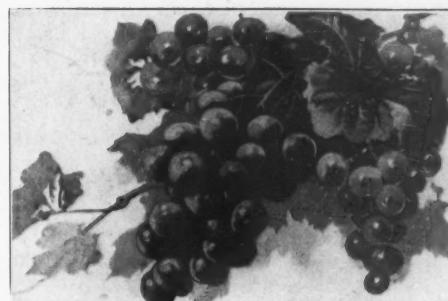
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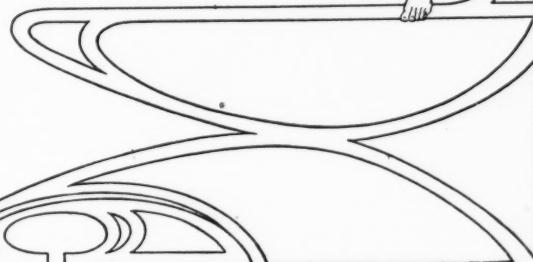
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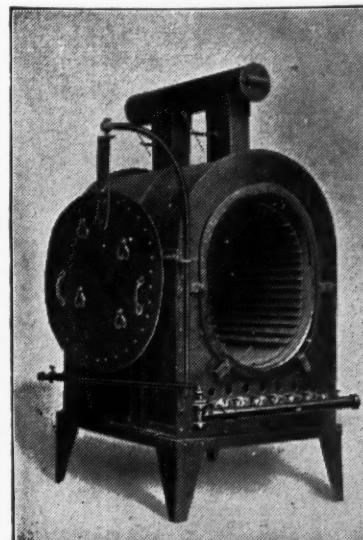


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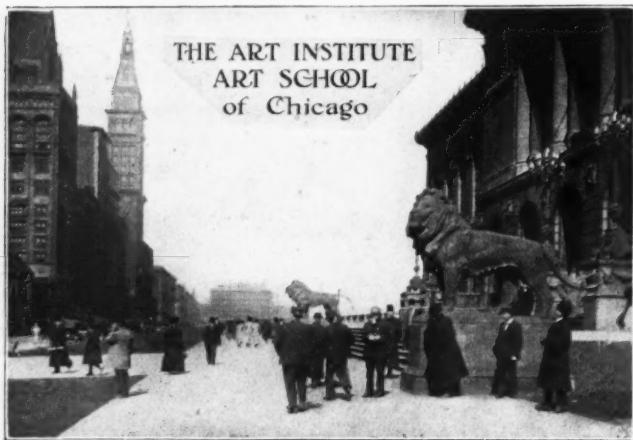
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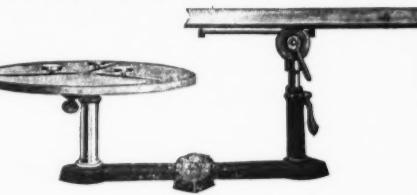
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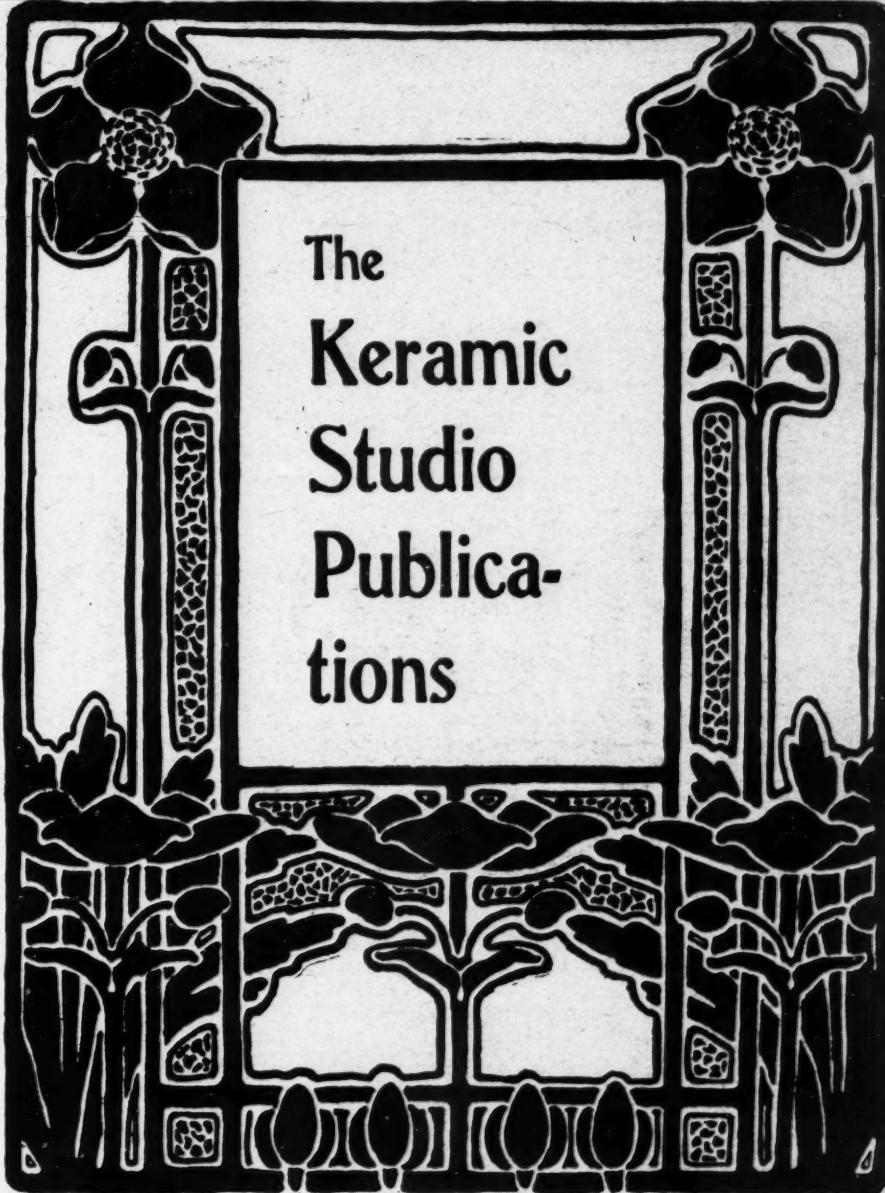
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